



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

Chamber Music Series

St. Lawrence String Quartet

With guests

Todd Palmer, clarinet

Jamie Parker, piano

Shauna Rolston, cello

Monday, October 27, 2008

7:30 pm. Walter Hall



Program

Quatour pour la fin du temps

Quartet for the End of Time, for violin, clarinet, cello and piano

Olivier Messiaen

(1908-1992)

1. Liturgie du crystal (Crystal Liturgy) - quartet
2. Vocalise, pour l'Ange qui annonce la fin du Temps
(Vocalize, for the Angel who announces the End of Time) - quartet
3. Abîme des oiseaux (Abyss of the Birds) - clarinet
4. Intermède (Interlude) – violin, cello, piano
5. Louange à l'Eternité de Jésus (Praise to the Eternity of Jesus) – cello, piano
6. Danse de la fureur, pour les sept trompettes
(Dance of the Fury, for the Seven Trumpets) - quartet
7. Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin du Temps
(Tangle of Rainbows, for the Angel who announces the End of Time) - quartet
8. Louange à l'Immortalité de Jésus (Praise to the Immortality of Jesus) – violin, piano

Scott St. John, violin, Todd Palmer, clarinet
Christopher Costanza, cello, Jamie Parker, piano

- INTERMISSION -

String Quintet in C major, D956

Allegro ma non troppo

Adagio

Scherzo: Presto

Allegretto

Franz Schubert

(1797-1828)

ST. LAWRENCE STRING QUARTET

Geoff Nuttall, violin, Scott St. John, violin

Lesley Robertson, viola; Christopher Costanza, cello

with

Shauna Rolston, cello

This concert is performed on the Edith McConica Steinway piano.

The photographing, sound recording, or videotaping of this performance without the written permission of the Faculty of Music is strictly prohibited.

We kindly request that you switch off your cellular phones, pagers, watch beepers, and any other electronic devices that could emit a potentially unwelcomed sound.

Program Notes

OLIVIER MESSIAEN (1809-1992)

Quatour pour la fin du temps

I saw a mighty angel come down from heaven, wrapped in a cloud; a rainbow was on his head, and his face was as if it were the sun, and his legs like pillars of fire. . . He set his right foot upon the sea, and his left foot on the earth . . . he lifted up his hand toward Heaven, and swore by Him that liveth for ever and ever, saying: "There shall be time no longer; but in the days when the seventh angel shall blow his trumpet, the mystery of God will be fulfilled. - The Revelation of St. John, Chapter X, Verses 1-7.

"It's like a detective story; only, it's a true story," said the cellist Etienne Pasquier, aged 90, ten years ago, not long before his death. He was speaking of the 1941 première of Olivier Messiaen's *Quartet for the End of Time*. Inside his pocket at the time of the interview he carried a faded card which read: "Stalag VIII A, Görlitz. Première of the Quartet for the End of Time by Olivier Messiaen. January 15, 1941. Performed by Olivier Messiaen, Etienne Pasquier, Jean le Boulaire, and Henri Akoka." In a German POW camp in 1941, four French prisoners-of-war gave four hundred of their fellow prisoners and a number of their captors a glimpse of the apocalypse, making time stand still, temporarily liberating them from the horrors of war. Even under these harsh conditions, a reviewer signing himself V.M. in *Lumignon*, the French-language newspaper of the camp, recognised the importance of the occasion in the history of Western classical music. He likened it to that of the Paris première of Stravinsky's *The Rite of Spring* at the Théâtre des Champs-Élysées, almost three decades earlier.

The chillingly named Stalag VIII A was a camp in Silesia for prisoners of war of enlisted rank. A series of extraordinary coincidences led to the creation of Messiaen's seminal masterpiece. For a start, Messiaen, a prisoner since the summer of 1940, was not only allowed, but encouraged to compose music. A German officer named Karl-Albert Brüll, gave him a regular supply of manuscript paper, pencils, erasers – and bread. Brüll was a German nationalist but an anti-Nazi, according to the account of another French POW.

Some German officers in the camp loved music and respected musicians – though to what extent this was a conscious public relations exercise – like the better-known Theresienstadt or Terezín – is not altogether clear. Living conditions in the camp for the 30,000 mostly French prisoners when Messiaen was there were harsh. Many died – more than 120,000 Americans, British, Italians, French, Yugoslav, Russians and Poles passed through the prison doors over the course of the war. Yet in Stalag VIII A, Western European Jews, unlike their Eastern European counterparts, were incarcerated under the same terms as their non Jewish fellow prisoners. Clarinetist Henri Akoka was Jewish.

Messiaen had already met Akoka and Pasquier in Verdun, where the French composer had been sent as a medical orderly. Messiaen and Pasquier would listen to the dawn chorus of birds on their morning watch, Messiaen noting down the individual bird songs with a precision that would blossom into a skill unmatched by any composer after the war. Using these notated birdsongs as inspiration, Messiaen began to write a piece for solo clarinet, calling it *Abyss of the Birds*. Akoka was first able to play the piece in an open field near Nancy, when he had been arrested by the Germans. He complained of its difficulty – and the piece remains a technical challenge for the performer, more than a half century later. Unlikely as it may seem, this was where the *Quartet for the End of Time* had its origins.

Under these trying conditions, the three musicians became firm friends and encouraged one another to keep active. "I would push him," the pragmatic Akoka would say of the pious, deeply Catholic Messiaen, whose instinct was to kneel down and pray. "Praying won't help... Write something for me. We have time on our hands. We're prisoners. Write some music." Akoka was the only musician with an instrument at this time. Then, Messiaen's concept of the work grew when the trio met up with violinist Jean le Boulaire in the Görlitz camp. Its instrumentation was now for clarinet, violin, cello and piano and it was unique – although Hindemith had written a Quartet for these instruments three years earlier, with which Messiaen was unfamiliar. At the first performance, Messiaen repeatedly said, one of the clarinet's keys was broken, the

cello had just three strings and the piano was an upright with faulty action. Etienne Pasquier, however, contradicted Messiaen's memory of the occasion and stated that he played on all four strings. His recollection of 400 POWs and captors in the audience, rather than Messiaen's 5,000, is similarly more plausible. "Never have I been listened to with so much attention and understanding," Messiaen said of the occasion. *Lumignon* reported both fervent enthusiasm among the audience, as well as irritation at the music. "The last note was followed by a moment of silence which established the supreme mastery of the work," the report concluded.

Messiaen's devout religious beliefs underpinned his work on the Quartet. In conditions that promote depression and despair, Messiaen was able to see beyond the angel's prediction of the apocalypse. The privations of the camp led him to hallucinate and "have dreams with coloured visions." He also found inspiration when he saw the aurora borealis. He found hope in the vision of St. John, the angel crowned with a rainbow. "I finally wrote this quartet, dedicating it to this angel who declared the end of Time," Messiaen said in one of many interviews after his liberation. As the details of the story became the stuff of legend over the years, the constant element remained Messiaen's faith.

"I love Time," Messiaen wrote, "because it's the starting point of all creation." The Quartet is one of his earliest works to demonstrate his absorption with the element of rhythm and its preface includes a section titled "Brief Theory of My Rhythmic Language." Messiaen continued to develop his rhythmic theories throughout his 70 published compositions, drawing on a profound understanding of the rhythms of Indian music, ancient Greek meters, and Western composers from the earliest times to the most contemporary. In the preface to the quartet, the composer writes: "The special rhythms, independent of the metre, powerfully contribute to the effect of banishing the temporal." The eight-movement, 50-minute structure of the piece also contributes to its feeling of endlessness and lack of sequential development. Its emotional trajectory is enormous, from the opening dawn chorus, with fragments of birdsong on violin and clarinet woven with revolving sequences on piano and cello, to the terrifying *Dance of the Fury*, with all four instruments pounding out a repeated melody devoid of harmony, for more than six minutes.

The Quartet is anchored by two ecstatic paens, the first for cello, and the second for violin, both with piano accompaniment. Their slow tempo and feeling of finality disorient our expectations of how a piece of chamber music should unfold. "This is the subject of the Quartet," Messiaen's second wife, the pianist Yvonne Loriod said after his death. "At the end of Time, when the universe is no more, it will drift into Eternity. And this is the riddle that fascinated my husband."

What follows are some of Messiaen's own words, taken from the preface to the *Quartet for the End of Time*:

"This Quartet comprises eight movements. Why? Seven is the perfect number, the Creation in six days sanctified by the divine Sabbath; the seventh day of this repose extends into eternity and becomes the eighth day of eternal light, of unalterable peace.

1. Crystal Liturgy. (Quartet). Between three and four in the morning, the awakening of the birds: a solo blackbird or nightingale improvises, surrounded by sound, by a halo of trills lost high in the trees. Transpose this onto a religious plane and you have the harmonious silence of heaven.

2. Vocalize, for the Angel who announces the End of Time. (Quartet). The first and third sections (both very brief) evoke the power of this mighty angel, crowned with a rainbow, clothed with a cloud, who sets one foot upon the sea and one foot upon the earth. The middle section evokes the impalpable harmonies of heaven. On the piano, gentle cascades of blue-orange chords, garlanding with their distant carillon, the almost plainchant melody for violin and cello.

3. Abyss of the Birds. (Clarinet). The abyss is Time, with its sorrows and with its weariness. The birds are the opposite of Time. They are our desire for light, for stars, for rainbows, and for joyful song!

4. Interlude. (Clarinet, violin, cello). A scherzo of more outgoing character than the other movements, but linked to them nevertheless by certain melodic reminiscences.

5. Praise to the Eternity of Jesus. (Cello, piano). Jesus is considered here as the Word of God. A long and infinitely slow phrase for the cello magnifies with love and reverence the eternity of this gentle and powerful Word, 'of which the ages never tire.' The melody unfolds majestically, as though from a kind of tender and lofty distance. 'In the beginning was the Word, and the Word was with God, and the Word was God.'

6. Dance of the Fury, for the Seven Trumpets. (Quartet). Rhythmically, the most characteristic movement. The four instruments in unison are made to sound like gongs and trumpets (the first six trumpets of the Apocalypse followed by various catastrophes, the trumpet of the seventh angel announcing the consummation of the mystery of God). Use of added rhythmic values, rhythms augmented, diminished, and none-retrograde. Music of stone, formidable, sonorous granite; the perpetual motion of steel, enormous blocks of purple fury, of frozen frenzy. Listen above all to the terrible fortissimo of the theme in augmentation and the change of pitch of its different notes towards the end of the piece.

7. Tangle of Rainbows, for the Angel who announces the End of Time. (Quartet). Certain passages from the second movement return. The Mighty Angel appears and, above all, the rainbow that crowns him. (Rainbow: the symbol of peace, wisdom and of all luminous sound and vibration). In my dreams I hear and see a catalogue of clouds and melodies, familiar colours and forms. Then, after this transitory stage, I pass into unreality and lose myself in a medley of superhuman sounds and colours. These swords of fire, these flows of blue-orange lava, these shooting stars; these are the medleys, the rainbows!

8. Praise to the Immortality of Jesus. (Violin, piano). A long violin solo making a counterpart to the cello solo of the fifth movement. Why this second paean? It is addressed more specifically to the second aspect of Jesus - the man Jesus - to the Word made flesh, resurrected immortally to give us life. This movement is pure love. Its slow ascent towards the extreme high register represents the ascent of man towards his God, of the son of God towards his Father, of the deified Being towards Paradise."

FRANZ SCHUBERT (1797-1828)
String Quintet in C major, D.956

Schubert's great Cello Quintet, one of the supreme masterpieces of chamber music, can suffer from sentimental swan song syndrome. It was written in the autumn of 1828, when Schubert was not in good health. But there is no evidence that he was consciously or unconsciously preparing for the end by writing

music that was noble in conception and spiritual in melodic invention. In the summer months immediately preceding its composition, Schubert's life followed the familiar pattern of cultural and social gatherings with his friends and visits to the taverns - particularly the *Moonshine and the Partridge*. In October 1828 he and a group of friends traveled 50 miles on foot to Eisenstadt to visit the grave of Haydn. Back in Vienna, Schubert began further lessons in counterpoint. During the year, three publishing houses wrote to him asking for compositions. This activity paints a picture of a man who was facing life rather than preparing to bid it farewell.

In early October, about seven weeks before he died, Schubert wrote to the publisher Probst asking when his E flat Piano Trio would appear in print. He also added optimistically: "I have composed, among other things, three sonatas for piano solo, which I would like to dedicate to Hummel. Also I have set several songs to words by Heine of Hamburg which were found unusually pleasing here. And finally, I have turned out a quintet for two violins, viola and two cellos. The sonatas I have played with success in several places and the quintet will be tried out for the first time within the next few days. If any of these compositions would appeal to you, let me know." Sadly, they did not appeal to the publisher and we're not sure whether the rehearsal ever took place. Shortly after Schubert's death, his brother Ferdinand sold the manuscript of the Quintet to the Vienna publisher Diabelli, hoping for publication. But it was not until 20 years later that the Viennese violinist Joseph Hellmesberger went looking in the publisher's archive, found the only copy of the work and gave the première in the Kleiner Musikvereinsaal, November 17, 1850.

Although written in C major, tonal ambiguity is present from the outset, as the opening chord wavers between major and minor. Schubert immediately creates a sense of spaciousness and builds up a feeling of expectation in his listener. The second theme is equally striking. It appears in the unusual key of E flat and is played by both cellos. If Schubert was simply following the precedent of Mozart and Beethoven in writing a string quintet, he would have followed their example and used two violas rather than two cellos. But the romantic side of his nature determined his choice of tone colour. And the lower instrument, with its wide tenor range allowed him the sonorous, spacious palette that his quintet explores so memorably. He had

written an earlier string quintet – a striking Overture in C minor, D. 8, when he was 14 and it is well worth hearing - but it is on an altogether smaller scale and scored for the more customary two violas, not two cellos.

The slow movement is ethereal, woven around an expansive organ-like melody in the middle voices, punctuated by interjections high on the violin and low in the cello. A passionate, anguished middle section contrasts dramatically. The Scherzo is spirited and rustic and, at the outset at least, not unlike many that Schubert had previously written. Soon, however, a remarkable trio plunges the music into distant keys at a considerably slower speed and in a different tempo. Schubert was being highly original. The only precedent was in the music he himself composed around the same time. In

the finale, Schubert's spirit emerges optimistic. The music is purposeful and driven, combining a jaunty Hungarian dance melody with the *Gemütlichkeit* of a more sentimental, Viennese café melody.

Many musicians have admired Schubert's C major Quintet. Its fusion of dynamic, muscular part-writing, propulsive rhythmic energy and floating, contemplative ecstasy is at once unique to Schubert and prophetic of Viennese music of the future. The piece served as a model for Brahms, Bruckner, Berg and many others. Pianist Artur Schnabel wanted the slow movement played at his funeral. To all of us, it speaks a deeply personal language.

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Comments: khnotes@sympatico.ca

Biographies



Having given nearly two thousand performances in the past nineteen years, the **St. Lawrence String Quartet (SLSQ)** has established itself among the world-class chamber ensembles of

its generation. In 1992 the Quartet won both the Banff International String Quartet Competition and Young Concert Artists International Auditions, launching it on a performing career that has covered North and South America, Europe, and Asia.

The long awaited initial recording of the SLSQ, Schumann's First and Third Quartets, was released in May 1999 to great critical acclaim. The CD received the coveted German critics award, Preis der Deutschen Schallplattenkritik, as well as Canada's annual Juno Award. *BBC Music Magazine* gave the recording its highest rating, calling it the benchmark recording of the works. In October 2001 EMI released the ensemble's recording of the string quartets of Tchaikovsky. In 2002 its recording *Yiddishbuk*, featuring the chamber music of the celebrated Argentinean American composer Osvaldo Golijov, received two Grammy nominations. Its most recent recording of Shostakovich's Quartets was released in July 2006.

The SLSQ performs over 100 concerts worldwide this season. Highlights include its popular series *Sunday's with the St. Lawrence* for Stanford Lively Arts, and other concerts in New York, Louisville, La Jolla, Palm Beach, Iowa City, Houston, Montreal, Toronto, and Vancouver. The Quartet will also tour throughout Europe.

This summer the SLSQ will mark its 13th year as Resident Quartet at the Spoleto USA Festival in Charleston, South Carolina. Other recent summer festival appearances include Mostly Mozart in New York, Maverick Concerts, Bay Chamber Concerts (Maine), and the Ottawa Chamber Music Festival.

The SLSQ has been involved in numerous inventive collaborations, including projects with the renowned Pilobolus Dance Theatre, and the Emerson Quartet. In 2007 the Quartet joined soprano Heidi Grant Murphy and pianist Kevin Murphy in the premiere of Roberto Sierra's *Songs from the Diaspora*, a commission through the Music Accord consortium. The group has also performed R. Murray Shafer's concerto for quartet and orchestra, *4-40*, with Peter Oundjian and the Toronto Symphony Orchestra, Emmanuel Villaume and the Spoleto Festival Orchestra, and Yuli Turovsky with I Musici de Montreal.

The foursome regularly delivers traditional quartet repertoire, but is also fervently committed to performing and expanding the works of living

composers. Among those with whom the St. Lawrence Quartet currently has active working relationships are R. Murray Schafer, Osvaldo Golijov, Christos Hatzis, Jonathan Berger, Ka Nin Chan, Roberto Sierra, and Mark Applebaum. In January 2009 the four members will premiere a new work composed for them by John Adams. This work will be premiered at The Juilliard School, the lead commissioner; other partners are Stanford Lively Arts and The Banff Centre.

Having studied with the Emerson, Tokyo, and Juilliard String Quartets, the SLSQ is ardent about education. Since 1998 it has been the Ensemble in Residence at Stanford University. This residency includes working with students of music as well as extensive collaborations with other faculty and departments, using music to explore a myriad of topics. Recent collaborations have involved the schools of Medicine, Education, and Jewish Studies. In addition to its appointment at Stanford, the SLSQ has served as visiting artists at the University of Toronto since 1995, and this season the group will inaugurate a new visiting chamber music residency at the Arizona State University. The foursome's passion for opening up musical arenas to players and listeners alike is evident in its annual summer chamber music seminar at Stanford, and its many forays into the depths of musical meaning with preeminent music educator Robert Kapilow.

The SLSQ is deeply committed to bringing music to less traditional venues outside the classroom and concert hall. Whether at Lincoln Center or an elementary school, the St. Lawrence players maintain a strong desire to share the wonders of chamber music with their listeners, an inclination that has led them to a more informal performance style than one might expect from chamber musicians.



Todd Palmer has been involved in an array of creative artistic presentations throughout his career, appearing as soloist, recitalist, chamber music collaborator, educator,

arranger, and presenter in a variety of musical endeavors worldwide. He has appeared with many symphony and chamber orchestras, including those of Houston, Atlanta, St. Paul, Cincinnati, Montréal, and Scotland, and has collaborated with many of the world's finest string ensembles,

such as the St. Lawrence, Brentano, Borromeo, Pacifica, and Ying quartets. Mr. Palmer has also shared the stage with sopranos Kathleen Battle, Renée Fleming, and Dawn Upshaw, and appeared in the world premiere of composer Ricky Gordon's theatre work, *Orpheus and Euridice*, with coloratura Elizabeth Futral on *Great Performers* at Lincoln Center in 2005.

Since winning the Young Concert Artist International Auditions, Mr. Palmer has appeared as recitalist and lecturer at major performing arts centers and universities in 48 states. His appearances abroad have included concerto, recital, and chamber music performances in Germany, France, Scotland, the Netherlands, Italy, England, Canada, Mexico, Columbia, Brazil, the Caribbean, and Japan. In addition, Mr. Palmer has been closely associated with composer Osvaldo Golijov, and is regarded as the champion of his great klezmer clarinet quintet *The Dreams and Prayers of Isaac the Blind*. His recording of this work with the St. Lawrence Quartet, entitled *Yiddishbuk*, became one of the top-selling recordings of 2002, and received two Grammy Award nominations in addition to the Classical Prelude Award from the Netherlands. As editor-in-chief of the piece for its publication, Mr. Palmer worked extensively with Golijov on the score as well as the newly orchestrated version, which he premiered stateside in 2006. In addition, he has held principle clarinet positions with the Minnesota Orchestra, Orpheus Chamber Orchestra, and at the Grand Teton Festival. He is currently appearing in Lincoln Center's revival of *South Pacific*.



In solo, chamber, and orchestral concerts across Canada, the United States, Europe and Scandinavia, **James Parker** reveals technical prowess alongside subtle artistry. Celebrated by

audiences and critics alike, he has performed with every major Canadian orchestra, and has given recitals across North America. James studied with Lee Kum-Sing at the Vancouver Academy of Music and at the University of British Columbia, where he received his Bachelor of Music degree in 1985. For over a decade, James attended the Banff Centre, studying piano with Marek Jablonski, and chamber music with Lorand Fenyes. James then went to the Juilliard

School in New York, studying with legendary pedagogue Adele Marcus, receiving his Master of Music degree in 1987, and his Doctor of Musical Arts degree in 1992. During this period, James was a finalist and prize winner in the Montréal International and Gina Bachauer International Piano Competitions. Dr. Parker was an Associate Professor at Wilfrid Laurier University from 1996 until this past year, when he joined the Faculty of Music at the University of Toronto as the Rupert E. Edwards Chair in Piano Performance. Jamie is also a member of the Gryphon Trio, one of Canada's preeminent chamber music ensembles. Well known to CBC listeners, they have been nominated for Juno Awards, have toured many parts of the world, maintain a residency at Music Toronto, commission works from Canada's best composers, and have just celebrated their 10th Anniversary season.



Having been named "Young Artist to Watch" by *Musical America* and the youngest recipient of the Pro Musicis International Award, celebrated cellist Shauna Rolston is considered to be one

of the most compelling and unique musicians of her generation. According to *Classic CD Magazine* "...her recording of Elgar's cello concerto is worthy to stand alongside Jacqueline Du Pré's classic account. This could be the most remarkable performance of the last 20 years."

Following her formative studies at the renowned Banff Centre, Shauna earned a Bachelor of Arts degree in Art History from Yale University and a Master of Music degree from the Yale School of Music. At Yale, she studied with the distinguished cellist and pedagogue, Aldo Parisot. She also served as his teaching assistant.

Gifted prodigy turned masterful innovator, Shauna is an enthusiastic advocate for the music of our time. She has given the world premieres of

an astounding number of works - many written for her. "This is the Colour of My Dreams" which won Best Classical CD at the 2002 West Coast Music Awards, is dedicated to concerti and concert pieces for cello and orchestra written for her by Heather Schmidt, Christos Hatzis, Chan Ka Nin, and Kelly-Marie Murphy. A prolific recording artist, her discography includes releases of the Elgar, Saint-Saëns, Bliss and Morawetz concerti, the sonatas of Fauré, Franck, Strauss, Barber and Debussy in addition to a CD with pianist/composer Heather Schmidt of works written for Shauna. Her latest CD "Dreamscape" featuring arrangements of popular favorites by Claude Kenneson for solo cello and an ensemble of 12 cellists conducted by Keri-Lynn Wilson, was recently nominated for Best Classical CD at the Western Canadian Music Awards.

Shauna's artistic interests extend beyond solo and concerto performances and include videos such as *A Pairing of Swans* with prima ballerina Evelyn Hart, *smokin f-holes* with SqueezPlay, *Words Fail* with dancer and choreographer Peggy Baker, and a full length documentary *Synchronicity* with pianist and composer Heather Schmidt (BRAVO). The exceptional diversity of Shauna's artistry is reflected in the diversity of the awards she has received including the Canada 125th Anniversary Medal, the Alberta Achievement Award and the International Press Award. Recently she received an Alberta Provincial Awards Celebrating Excellence (PACE) nomination as the Banff Centre Distinguished Alumnus.

In addition to her busy concert and recording career, Shauna is a passionate and devoted educator. Much in demand as a guest master class instructor, Shauna is also Professor of Cello and Head of Strings at the University of Toronto and a Visiting Artist for the Music and Sound Programs at The Banff Centre.

[For more information please visit www.shaunarolston.com. Shauna Rolston is represented by Michael Dufresne - President, Michael Gerard Management Group www.mgm.ca.]

NEXT ON THE CHAMBER MUSIC SERIES

Steven Isserlis, cello

The Lorand Fenyves Resident Artist presents a recital of works by Britten, Poulenc, Mendelssohn and Schumann with pianist Connie Shih.

Monday, November 3, 2008

7:30 pm. Walter Hall. \$25 (\$15 seniors/students)

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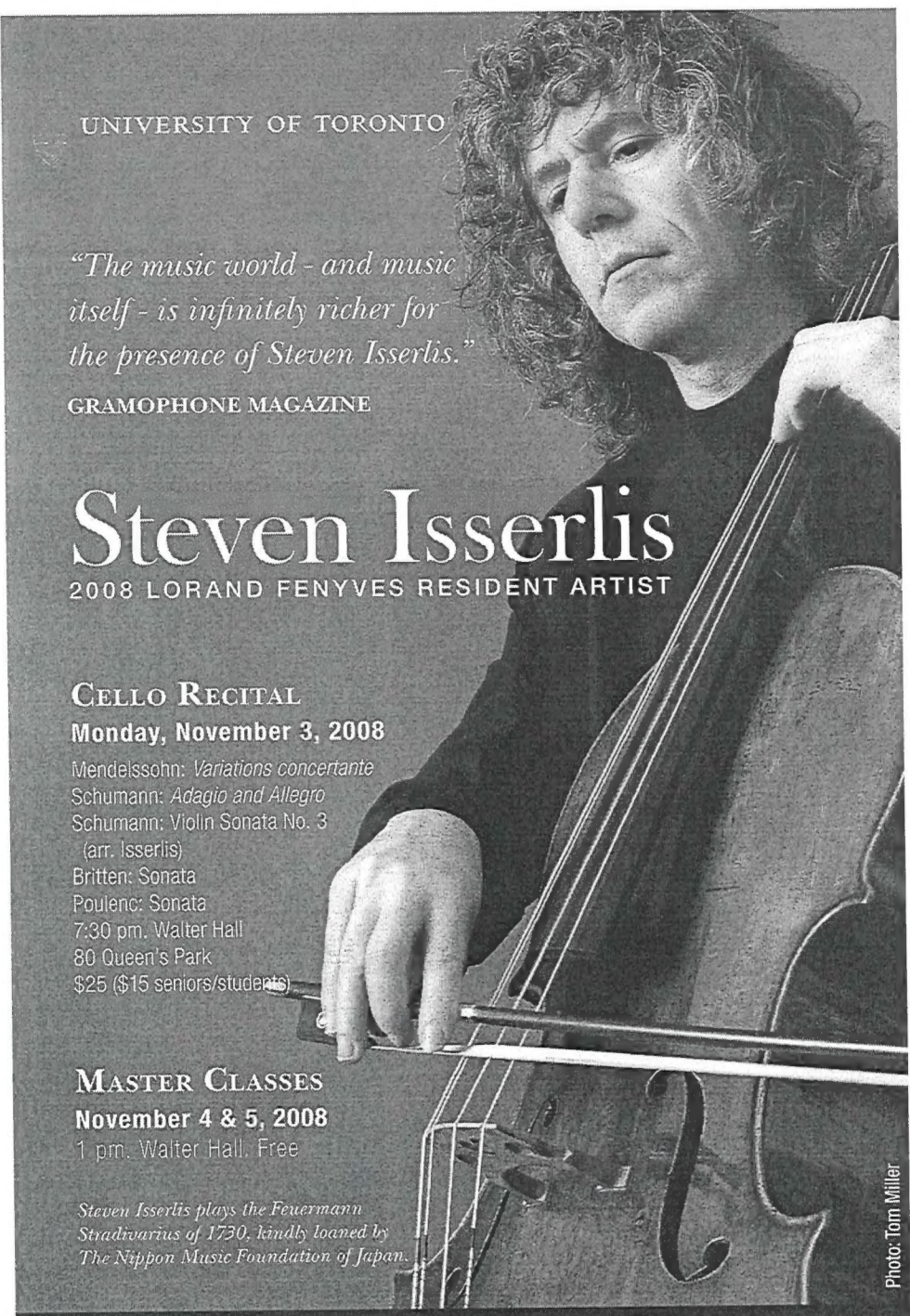
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UNIVERSITY OF TORONTO

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itself - is infinitely richer for
the presence of Steven Isserlis."*

GRAMOPHONE MAGAZINE

Steven Isserlis

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Mendelssohn: *Variations concertante*

Schumann: *Adagio and Allegro*

Schumann: Violin Sonata No. 3

(arr. Isserlis)

Britten: Sonata

Poulenc: Sonata

7:30 pm, Walter Hall

80 Queen's Park

\$25 (\$15 seniors/students)

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1 pm, Walter Hall. Free

*Steven Isserlis plays the Feuermann
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